

# THE POTTER'S ART





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## THE BUFFALO POTTERY



### THE LARKIN CUSTOMERS



FIRST EDITION  
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*Larkin Co.*

BUFFALO, N. Y.



**A**way back in the gray dawn of civilization, when man was learning that by the sweat of his brow must his bread be earned, the potter's art originated. It was born of strict necessity. The first results were crude but effective, and the soul of man rejoiced in his achievements.

Through prehistoric ages and to the present, the potter's art has flourished. Some grace of form and beauty of decorative scheme have been contributed to ceramics by each age—some improvement of production evolved.

The difference between the product of the potter today and the crude, rough, sun-baked vessel of early days is no less marked than is the difference between the modern dwelling and the hole in the hillside that served the cave-dweller for his habitation when the world was young.

The potter's art has kept pace with civilization; in some ages it has been far in advance of its time. The art of glazing pottery originated with the Chinese; from them it passed into India; from India it was carried to Arabia; then to Spain and Holland; later reaching England, and finally America.

Tombs of ancient peoples and long-buried ruins of ancient cities have yielded specimens of the potter's art of various periods, showing the improvements wrought from time to time, and showing, too, how the potter's art was utilized not only to provide necessary utensils, but to give expression to man's innate love for ornament and decoration.

The Phoenicians and Egyptians not only made archaic utensils in bisque ware, but they developed the making of ornamental wall slabs, painting or enameling their pottery in brilliant colors. In the Assyrian period, while Babylon was yet a flourishing center of the world, inscribed bricks and cylinders, wall ornaments and vases were produced by the potters, who added colors either by means of paint or vitrified enamels. One whole quarter of Old Athens was known as "The Pot-

teries," and the product was the most celebrated of ancient Greece. The potters of this—the Hellenic—period developed yellow ware painted in browns and reds. It was glazed, too, in red and painted with black enamel, red figures sometimes being added.

From the *Æ*gean Island of Samos a clay was procured from which much of the ancient black and red pottery was produced. It was highly glazed, and ornamented in relief. This was known as Samos ware.

The potter's art of the fifth century, B. C., when all Greek art was at its height, found expression principally in vases of many forms and in statuettes.

The tombs of Etruria have revealed that the Etruscan made imitation Greek vases. They were of painted or stamped ware, and black or red glass pottery was also produced.

The potter's art of the Romans, absorbing, as did all else that was Roman, something from the many countries conquered, had no especially distinctive place, but ran to glossy red and black ware decorated in relief.

The Persian period, with lustered ware and relief enamel ware; the Spanish and Moorish, with enameled faience, Persian in form, color and ornamental schemes; and the Arabic period, with its tiles, mosaics and vases; all influence the pottery produced today.

To modern pottery, Spain, Portugal and Holland have contributed, but it remained for Germany, France and England to exert the supreme influence. The impulse of all three has been felt in America. Indeed, England led for many decades and had a comparative monopoly of the trade in this country.

Prehistoric pottery has been found in America—black and yellow ware, without glaze, the form grotesque. The patterns, however, were painted, and the designs were geometric. The Western mounds of the Mound-Builders gave up unglazed, painted earthenware. The Florida Indians, too,



## ***Modern Pottery***

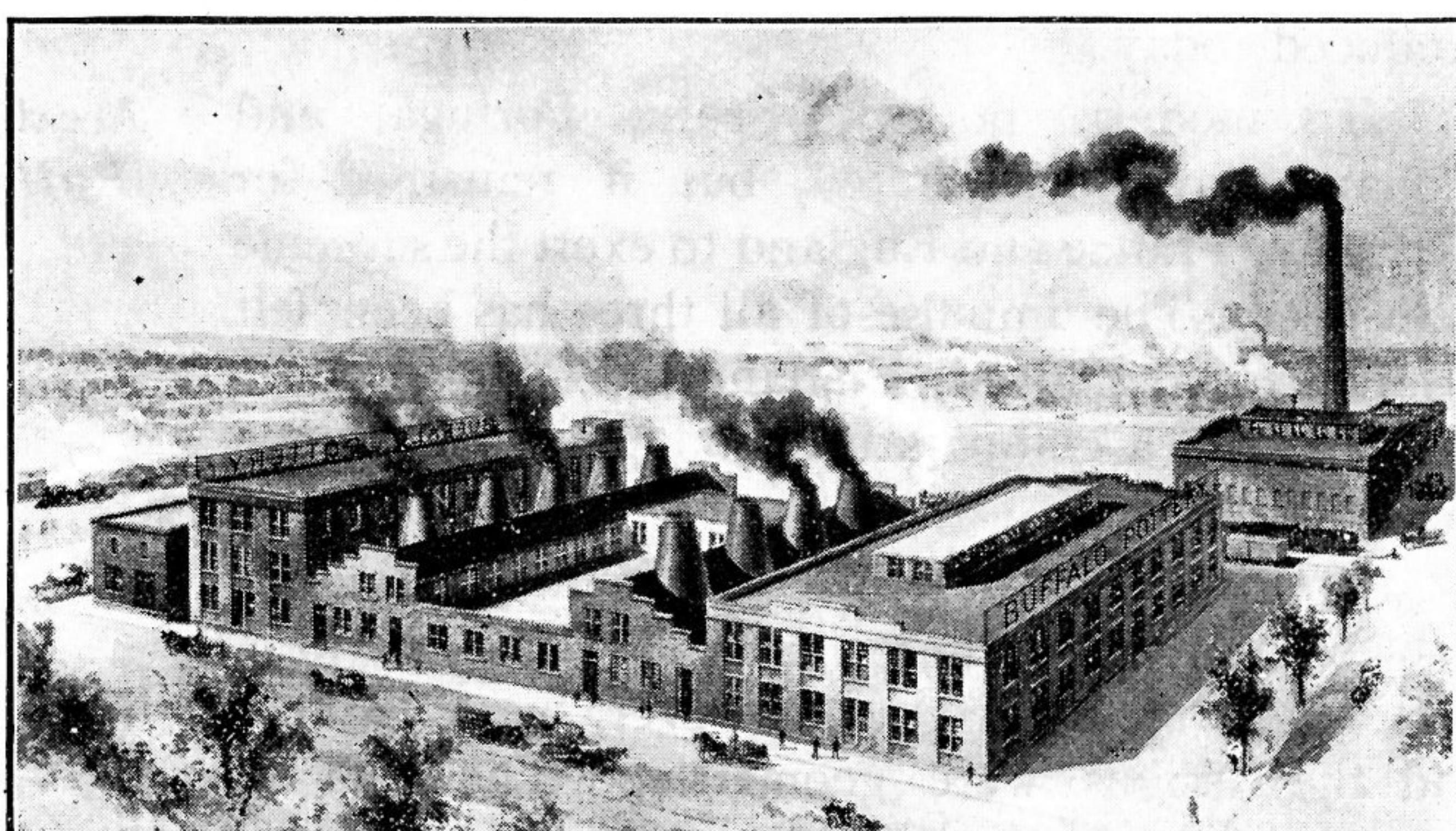


had quite an idea of pottery. They molded white clay on gourds. Reeds were tightly wound about to keep the clay in place. It was then placed in the fire and baked, the fire burning the reeds off and hardening the clay into the shape given it by the gourd, which could be readily removed.

It was in 1684 that the potter's art got foothold in America; then white ware was manufactured. In 1690 pipes were made, and by 1740 terra-cotta tiles were produced. Pennsylvania, in 1760, produced slip and decorated earthenware, and in 1770, in Philadelphia, underglaze-decorated white ware was brought forth. In 1839 another distinct advance was made, and since then American pottery has been climbing upward, steadily and surely.

The *Crockery and Glass Journal* (1903), in an article dealing with the growth of the pottery trade in this country, directs attention to the increase, which has been greater than is realized. Twenty-five years ago the total annual business of the country was about \$11,000,000, included in which were importations as well as the product of American manufacturers. About 1880, England sent in the neighborhood of \$5,000,000 worth of tableware, or nearly one half. The United States produced less than \$3,000,000 worth, practically all of which was white granite or common china, undecorated.

BUFFALO  
POTTERY



BUILT, 1902-3. FIRST KILN FIRED, OCT., 1903.

Within the last five years the people of America have been asking for better goods. Plain white granite sufficed a few years ago ; decorated semi-porcelain is now required.

England now sends less than was made in America in 1880, of which about 75 per cent. is decorated semi-porcelain, while the United States is producing nearly \$18,000,000 worth, a very large proportion of which is decorated.



A PART OF  
THE  
MOLD ROOM

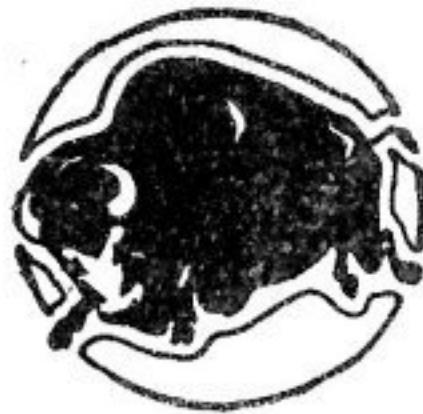


American potters are exporting sanitary bathroom earthenware to all foreign countries. The Paris Exposition revealed the advance that had been made in this line, when the Trenton Potteries took first award for sanitary earthenware. This was the opening wedge for American potters abroad, and before many years this country will furnish all classes of pottery to the world.

A new force in the development of the potter's art in America is the Buffalo Pottery. Indeed, American ceramics take a decided step forward with its advent. This pottery, in the completeness of its equipment and the breadth and scope of its intention, represents the present-day application of the ceramic progress of all ages.

It was planned to have the semi-vitreous porcelain manufactured by the Buffalo Pottery superior to any heretofore produced in the New World, and how well the management has suc-

***The  
Buffalo  
Pottery***



## ***The Buildings***

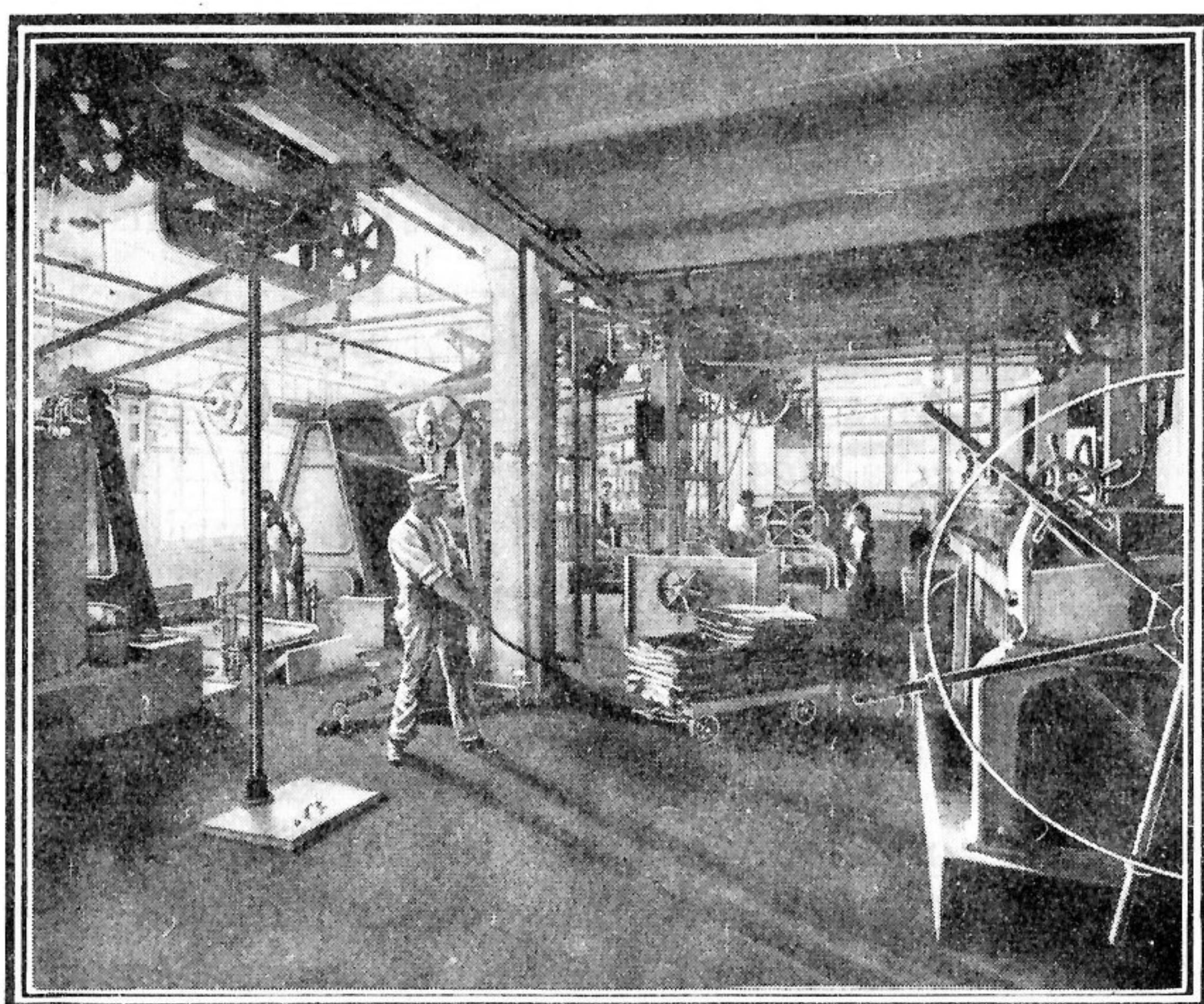
ceeded is shown by the beautiful product of their busy shops and kilns.

The buildings form the largest fire-proof pottery in the world, comprising some 85,000 square feet of floor space. They are splendidly constructed of brick, steel and concrete. Particular attention has been given to lighting and ventilation; 400 windows and ample skylights furnish an abundance of daylight and fresh air.

The Buffalo Pottery is the only pottery in the world that is operated entirely by electricity, and the power-house supplies power, light and heat to all the buildings.

Not only America, but the Old World as well, is drawn upon for raw material for the Buffalo Pottery's use, and perfect railroad facilities are provided in due recognition. By having attended carefully to every detail that contributes to economy of production, the Buffalo Pottery is enabled to produce its high-class crockery with the minimum of cost.

The different clays, (from North Carolina, Georgia, Florida, Tennessee, Kentucky, Pennsylvania, New Jersey and England,) the silica, feld spar, borax, kaolin, whiting, leads, oxide of cobalt and other ingredients needed in a pottery, are



THE CLAY  
MIXING  
ROOM

handled only when loaded on the cars at the place of shipment and when unloaded at the Buffalo Pottery directly into the bins provided for them.

The plan at the Buffalo Pottery is such that, from the time the clay has started on its journey from the clay bank until it is transformed into a dainty bit of tableware ready for use in the home, there is never a move backward and never a motion wasted.

From the receiving bins, the clay and other ingredients move forward to the scales on which the proper proportions are weighed out. Then, by a carrier, the mass is conveyed to large vats, where it is diluted. An energetic plunger plays havoc with lumps, and converts the stiff clay into what is known as "slip." Its consistency and color, as it streams from the mixing vats, are about that of cream. From the mixing vats, the "slip" passes to the "lawn," as potters call it, but which the uninitiated would call a sieve, for its duties are really sieve-like.

The "lawn" is made of silk bolting cloth that meshes 15,000 to the square inch, stretched on a frame. It is an interesting fact that every bit of clay used in this pottery first passes, in the form of "slip," through these fine silken meshes.

From the "lawn" the clay flows into a reservoir in which a constantly revolving agitator keeps the ingredients of the liquid mass in suspension, until pumped into a filter or "clay press." The liquefied clay is pumped into the iron leaves of the great clay press, between which are double thicknesses of army duck. The water filters through the duck and drops, clean and colorless, into pans. These in turn empty into a well, from which the water is pumped up to be used again in the mixing vats. The clay is left impressed between the sheets of duck. The moist cakes are square and about an inch and a half thick. They drop from the opened press to a truck and are wheeled to the next stopping-place, the clay cellar. Here the clay is mellowed. To remain a year will help it much; to remain a





## ***The Workshops***

hundred years would help it more. After mellowing thoroughly, the clay goes into the pug-mill in "junks" cut out by spade from the store in the clay cellar, and in the mill it is so cut, and pressed, and kneaded, that when it emerges at the bottom it is slightly suggestive of a huge sausage, but it is a soft, unctuous paste ready for the potter's deft manipulations.

Until now there has been merely a mass, liquid or compact, but, as soon as the workshops are reached, the clay takes form and becomes a definite something—a pitcher, a plate, a cup, or a bowl. It is brown and brittle or tender, to be sure, but its intentions have been declared and its purpose in life is manifest.

The clay comes from the pug-mills ready to be given form. A portion, enough to make the intended vessel, is detached, and placed over or in a mold, according to the character of the vessel. And just at this point the pottery of ancient and of modern days may be contrasted.

The greatest contrast is in the use of a mold to give shape to the clay. In the old days the desired quantity was "thrown and turned" upon the wheel by the potter, who with hands and fingers gave the vessel rough shape, as it was whirled about. After the rough form had hardened

**MODELING  
AND MOLD-  
MAKING  
ROOM**



sufficiently, it was placed upon the wheel again, and turned and shaped into its true form, by means of tools manipulated by the potter.



Now the piece is turned out in its smooth, perfect form in the one operation. This is done by means of the molds mentioned. Needless to say, their use has made a great difference in the potter's work.

The molds are made from plaster of Paris, the gypsum stone from Nova Scotia being about the only kind from which can be produced a plaster sufficiently fine for this particular use.

The designer or modeler begins his work in much the same way that the potter of the old days set about his. Indeed, he uses a potter's wheel that is practically identical with the kind used for generations before the mold came into use and machinery could be used. He designs in clay the style of vessel he wants. From this he makes a plaster cast. The cast is really a mold, and dishes could be made from it, but it is necessary to have more than one mold of the same design. As but one can be made from the clay model, it is necessary to have a model in plaster, so a plaster cast or case is made from the first plaster mold, and from this as many plaster molds can be obtained as may be needed. As many molds as are desired can be made from the case, and one potter can handle many molds, turning out vessel after vessel as the molds are rapidly whirled about upon the swiftly revolving mechanism that is the twentieth-century potter's wheel.

This mechanism is known as a "jigger." It is operated by electric power, and consists of a base that whirls as did the old-time whirler that was part of the potter's wheel, only it moves with marvelous rapidity—the old-time wheel moved by hand- or foot-power. It is equipped with a "pull down," an iron upright rod, depending from which is a shoe-shaped tool. This the potter seizes and pulls down, bringing the tool into the clay. The tool is held stationary, and as the whirler



WHERE THE  
CLAY IS  
MOLDED INTO  
FORM



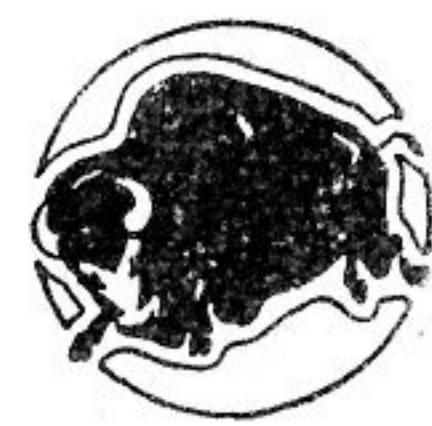
carries the mold about, the clay, pressed between the mold and the tool set to give the exact thickness desired, rapidly takes shape. The filled mold is passed into the stove room, where the slight heat and the porous qualities of the plaster from which the molds are made result in the absorption of moisture from the clay, so that the new vessel shrinks away from the mold.

When removed it is given to the "finisher," who smooths all rough edges, and supplies needed handles, spouts, etc. ; then sent to the "green room," where the vessels await the "biscuit" kilns.

Some pieces cannot be put upon the "jigger," but must be placed on whirlers that are operated by hand, and the clay pressed to the mold by means of hand-held tools, as of old. Oval dishes, covered dishes, dishes with a "foot" around their bottoms, and such departures from straight-away "potting," come under this head.

Another class of hollow-ware that does not go to the "jigger" comprises chocolate pots, vases, teapot spouts, etc. These are "cast"; that is, slip is taken before it has passed into the clay press and is poured into a mold. Enough of the

slip adheres to the sides of the mold to form the vessel or piece, and all rough edges are smoothed off and it is passed on to the green room.



PRESSING,  
FINISHING  
AND  
PUTTING ON  
HANDLES

There are fifteen kilns in the Buffalo Pottery. Of these, four are "biscuit" or bisque kilns, five are "glost" and six are "decorating" kilns.

The decorating kilns look like vaults, and are what is known as "muffled"; that is, the kiln proper, or oven in which the ware is placed in order to have the decorations fired on, is built wholly within a fire-box, open space is left between the kiln and the fire-box, and the fire being built underneath, the heat can pass all around the exterior of the kiln.

The bisque and the glost kilns are giants. They are built round, and their cone-like tops protrude above the roof of the pottery. Thousands of pieces of ware are placed in these great kilns at a time. The bisque kilns burn the clay into the ware in its white bisque form. The glaze kilns fix the glaze or "glost."

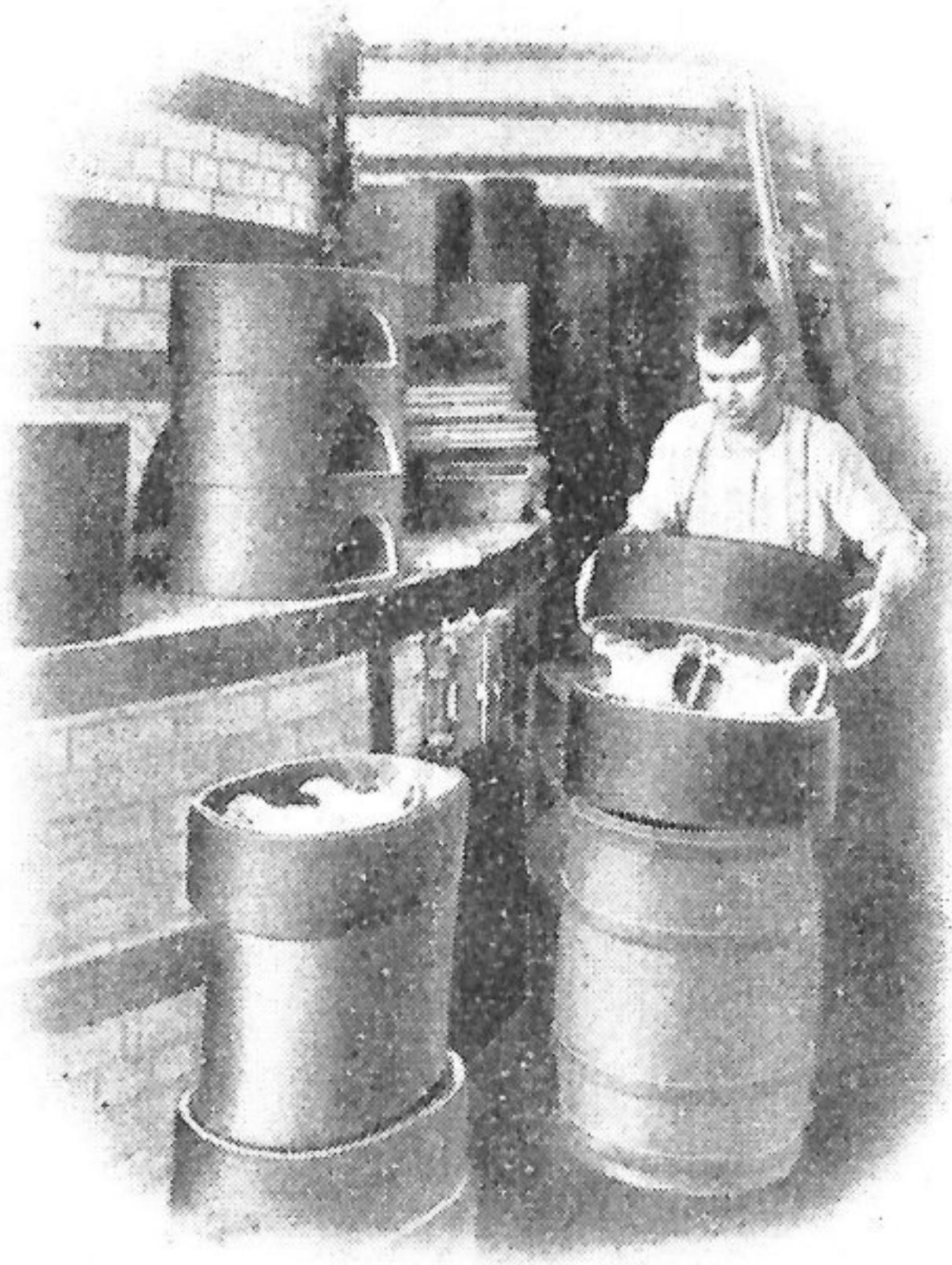
These kilns are made up of an outside shell of red brick and cement, the lining being of fire-brick and fire-clay. Each kiln has ten fire holes around the sides of the interior, and from each

### ***The Kilns***



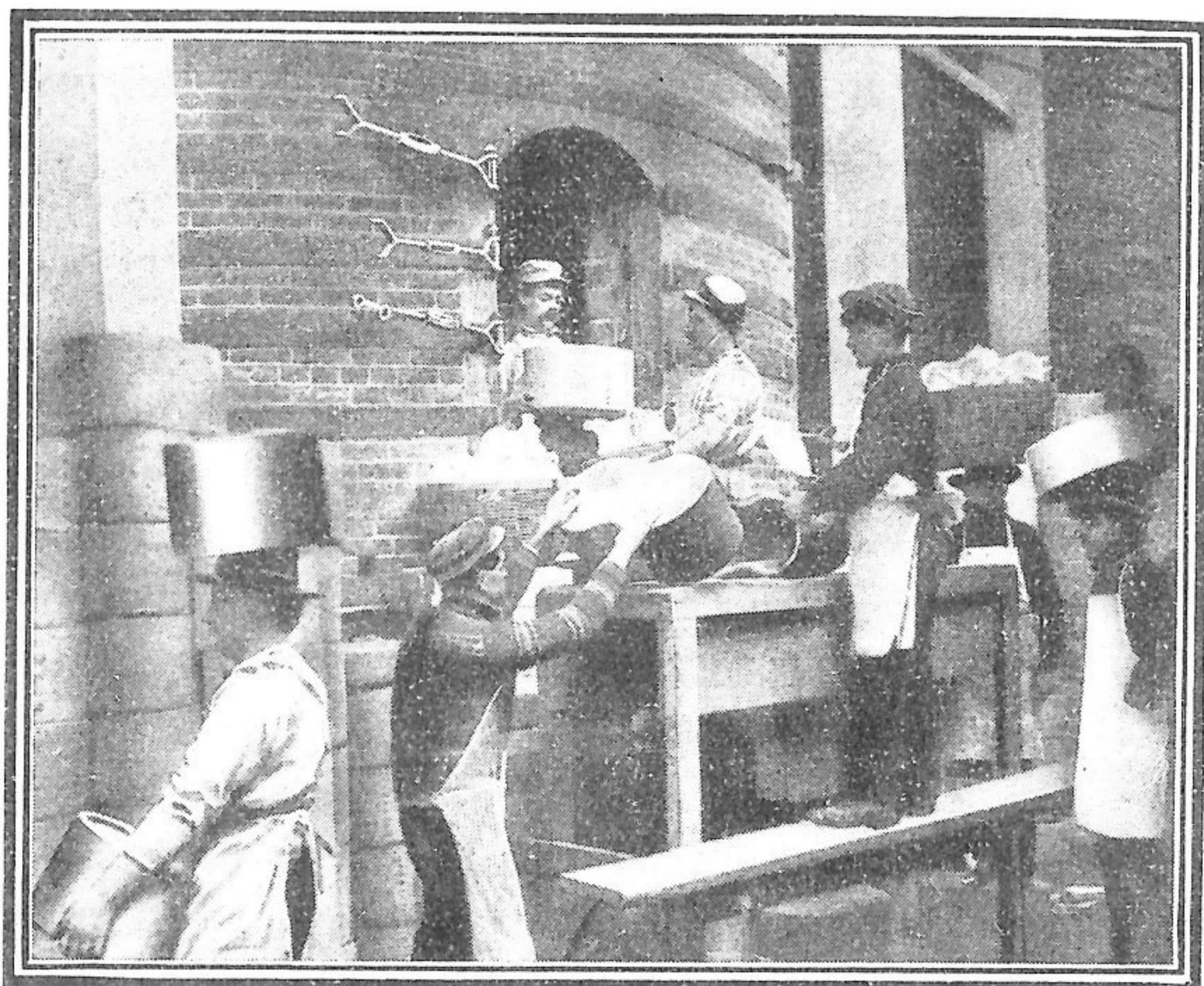
hole flues run to a center floor-hole, so that the heat is evenly distributed.'

The various pieces that are to be fired are placed in what are known as "saggers"—large, coarse earthenware receptacles that are made in a special department in the Buffalo Pottery. The saggers are piled in the kiln, one on the other, the crevices between sealed with ends of clay, so no gases, impurities or dirt can find their way in. After a kiln has been filled with saggers—there are some 1800 in a firing—the fires are started.

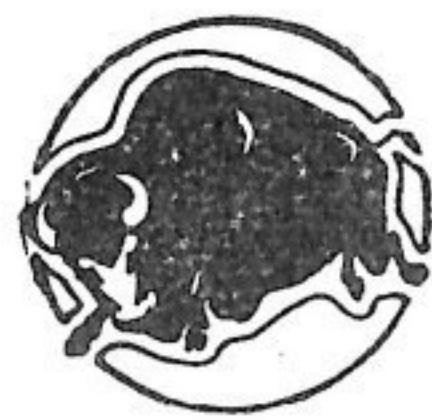


FILLING  
THE  
SAGGERS

The ware goes to the bisque kilns from the green room. It goes into the kilns cream color and easily broken. After a fire of between  $2300^{\circ}$  and  $2400^{\circ}$  Fahrenheit, sustained for 50 hours, the ware emerges pure white, hard and bisque-like. After coming from the bisque kilns, each piece of ware is brushed and sandpapered; then it is ready for the next step. Before taking it, a few words may be said concerning underglaze and overglaze.



UNLOADING  
THE  
KILN AFTER  
FIRING



WHERE THE  
GLAZING  
IS DONE

*Underglaze  
and  
Overglaze*

Until the Buffalo Pottery came on the field, underglaze ware, with one or two exceptions, had never been successfully produced in this country. It had been made here, but in almost all instances was far inferior to the English article, which sold in America in large quantities. Underglaze ware is that on which the decorations are made before the glaze has been put on. On account of the intense heat to which the ware is subjected to fix the glaze, the more delicate colors must usually be put on over the glaze and then given a comparatively mild heat in order to fix them. This is known as overglaze ware, and beautiful, artistic effects in this ware can be turned out by any well-equipped pottery.

In overglaze ware the Buffalo Pottery equals all, and excels many, but this establishment has devoted particular attention to producing a superior underglaze ware, and it is only justice to state that the underglaze ware produced by the Buffalo Pottery far surpasses any ever produced in America. Not only is it equal to any, but it is so much finer than most imported underglaze ware that the latter suffers by comparison.

Indeed, such beautiful designs for underglaze decorating have never before been seen. This



pottery has expert designers, who stand high in the pottery world. It makes all its own underglaze colors, and its designing department is so equipped that underglaze colors and designs that have never before been attempted in an American pottery can be produced.

The advantage of underglaze decorations is that they are protected absolutely by the glaze, while with overglaze ware the decorations in time may wear off or become scratched. In developing this feature, the Buffalo Pottery has revolutionized the entire trade.

To return to the ware after it has left the bisque kilns, and has been brushed and sandpapered :—

#### **Decorating Process**

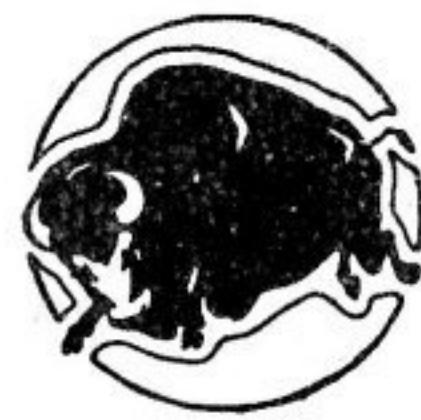
If it is to be underglazed, it parts company with the overglaze after the sandpapering process and goes immediately to the Underglaze Deco-



DECORATING  
BY THE  
UNDERGLAZE  
PROCESS

rating Department. Here especially prepared tissue paper is passed between the copper cylinders of an electric printing-machine. On the cylinders is engraved the design to be used, and as the paper passes between them, the design, color and all, as it is to appear on the ware, is printed.

The design is then quickly transferred, by decalcomania process, to the dish for which it is intended. After a short stay in a kiln that dries the oil out of the decoration, the ware passes to the glaze-tubs, where it is dipped in the glaze preparation, after which it goes to the "glost" kilns for a day of 24 hours and a heat of  $2100^{\circ}$  to  $2200^{\circ}$  Fahrenheit. It is then ready for the wareroom and for shipment.



THE  
DECORATING  
ROOM

The overglaze ware goes directly to the glaze-tubs after leaving the bisque kilns and then to the "glost" kilns, from which it emerges white and shiny. It is then ready for decorating. There are various processes for decorating on top of the glaze—by means of decalcomania, by printing the outline and filling in by hand, by tinting with colors and various gold treatments, and by hand-painting.

A corps of artists is kept busy at this, and after being decorated the ware goes to the decorating kilns to be fired.

The heat required here is in the neighborhood of  $1300^{\circ}$  and after being subjected to this the ware is ready for the wareroom, its last resting-place in the pottery.

The wareroom is at the extreme end of the building from the clay bins where the clay was



received from the cars, and now the crockery is finished and ready to send out over the outgoing railroad siding. It is all a straight "forward-march" system from start to finish.

It is a system that takes in every little detail, that seizes on all that is necessary and discards all that is unnecessary. To this end, the perfect, thoroughly modern equipment contributes. But beyond all, and most important of all, is the fact that the heads of all the departments are experts. Their every energy and the store of pottery knowledge they possess are devoted to turning out a semi-vitreous porcelain better than that which any other pottery produces for anything like as low a price, and which has the added advantage of being exclusive in design and pattern. It is because of these superlative merits that the Buffalo Pottery means so much and has had such an effect. It is the dawn of a new era, and American pottery can now compete in all points with the potteries of the world.

### ***The Larkin Customers***

Larkin customers are the "first preferred" patrons of the Buffalo Pottery. It is here that the beautiful dinner, tea and toilet sets given free with the Larkin Soaps and other products are made. The expert knowledge possessed by the pottery's directing force and workmen, combined with the perfect mechanical equipment of the plant, is responsible for the superior excellence of the Modjeska and Lamaré Dinner and Tea Sets, and the Cairo Toilet Sets. These are made especially and exclusively for the Larkin Co. They conform in every particular to the high standard by which all Larkin Premiums are measured.

The modern equipment of the Buffalo Pottery and its productive capacity are so magnificent that all Larkin Crockery Premiums are produced in the finest style for minimum cost, and prompt deliveries are absolutely assured.

The constant effort of the Larkin Co. is to have every Larkin Premium of superior goodness, that Larkin customers may always be certain of

perfect satisfaction. How successful this effort has been is amply shown by the millions of homes in which the Larkin Premiums may be found and by the demand that for 29 years has been ever increasing, until even the capacity of a factory embracing 29 acres of floor space, equipped with everything that skill and science can suggest for the making of Soaps, Perfumes, Toilet Articles, Food Products, etc., is taxed, while the entire output of especially built factories is drawn upon to furnish the different Larkin Premiums.

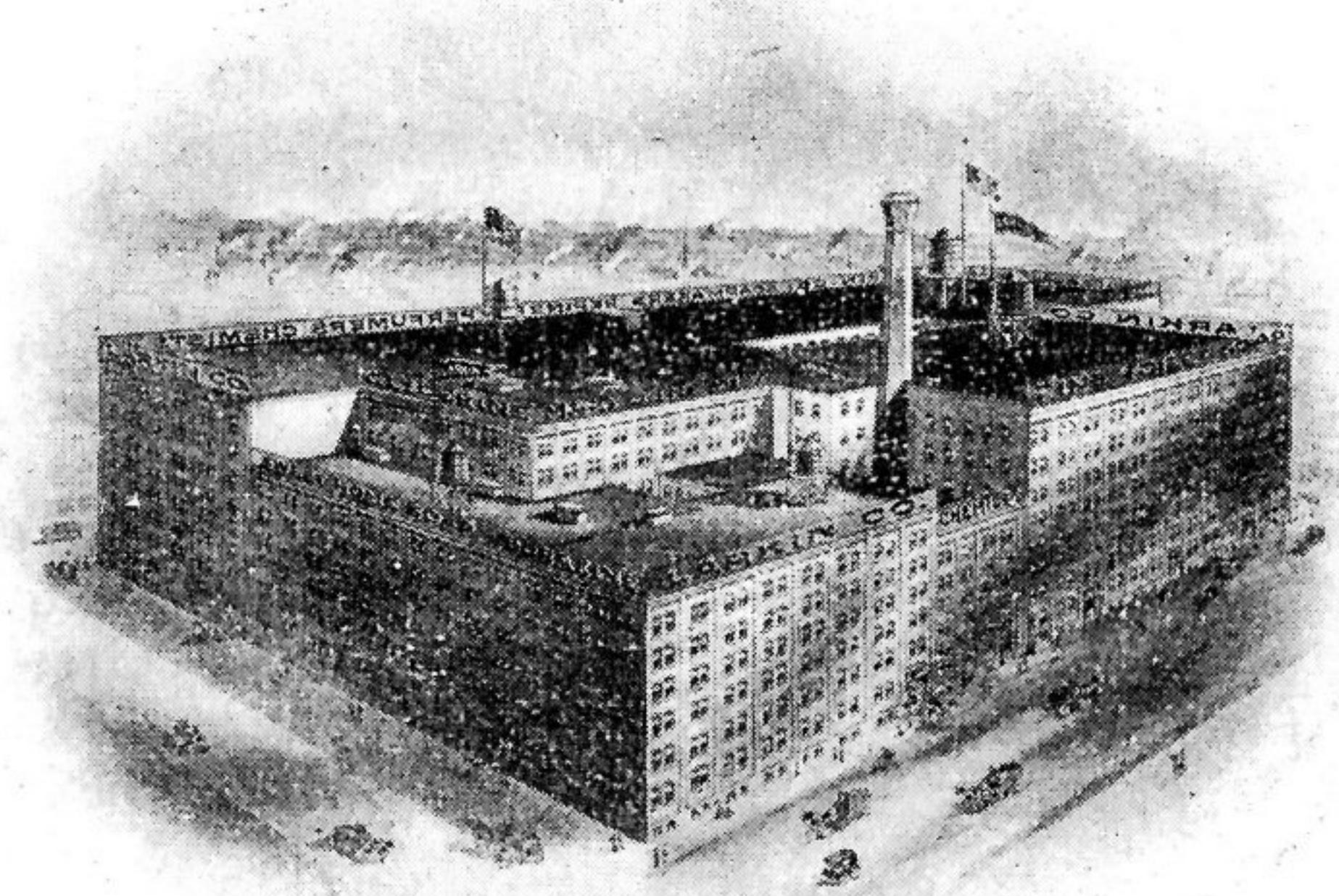
Manufactures of the Buffalo Pottery are placed before the Larkin customers in particularly advantageous form.

The offers made are a further illustration of the wonderful results of direct dealing from Factory to Family, realizing \$20.00 of retail value for \$10.00, which the Larkin Idea makes possible for all Larkin customers.

The complete Premium List, containing over 600 offers, will be mailed, postpaid, on request. Address: Larkin Co., Buffalo, N. Y.



**29 Years,  
29 Acres**



### THE LARKIN FACTORIES, 1905

TWENTY-NINE ACRES OF FLOORS—STILL GROWING

The only great manufactories in the world devoted to coöperation with consumers.

The entire product goes direct from Factory to Family, without tribute to middlemen.

## 100-PIECE MODJESKA DINNER SET NO. 910



Given for ten Certificates; or with \$10.00 worth of Larkin Soaps and other Products, for \$15.00; or free with \$20.00 worth.

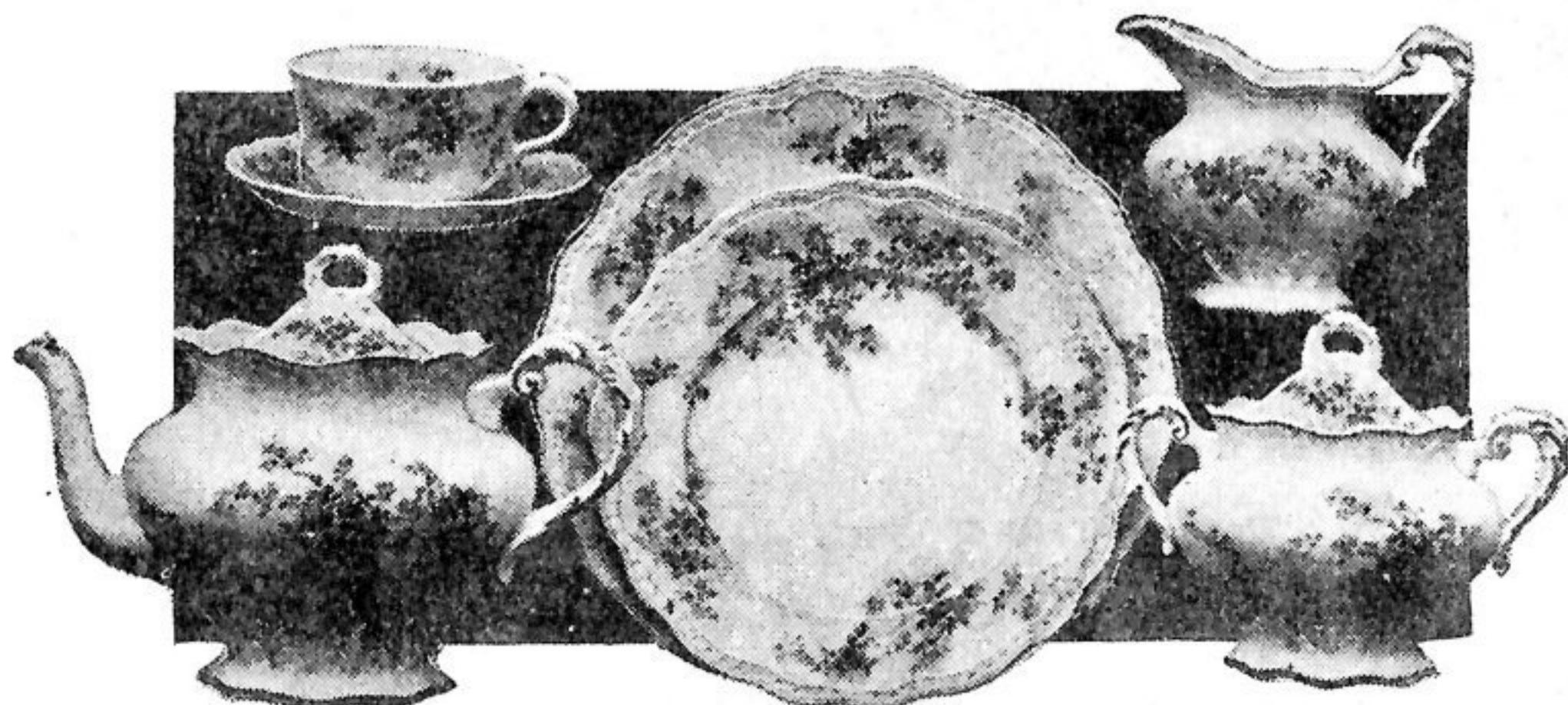
Given for three Certificates. Twelve Soup Plates and one 10-in. round covered Tureen, when not shipped with Dinner Set.

Decorated by the chromo-ceramic lithographic process used on all French china. Choice of exquisite sprays of Green, or Pink roses, or beautiful border of Blue forget-me-nots. All are illuminated with full gold trimmings.

Set consists of 12 Pie Plates; 12 Tea Plates; 12 Plates for Breakfast or Dinner; 12 Fruit Saucers; 12 individual Butter Dishes; 12 Cups; 12 Saucers; 2 Platters, medium and large; 1 oval Vegetable Dish; 2 covered Vegetable Dishes; 1 covered Butter Dish; 1 Sauce Boat; 1 Pickle Dish; 1 medium Sugar Bowl; 1 Cream Pitcher; 1 medium Bowl—100 pieces in all.

We will substitute 12 Soup Plates for 12 Pie Plates, at an extra cost of 50 cents. We will add 12 Soup Plates, making a 112-piece Set, at an extra cost of \$1.25; a 10-in. round covered Tureen, at an extra cost of \$1.50. For a Teapot, add 50 cents.

## 56-PIECE MODJESKA TEA SET NO. 55



Given for five Certificates; or free with \$10.00 worth of Larkin Soaps and other Products.

Decorated by the chromo-ceramic lithographic process used on all French china. Choice of exquisite sprays of Green, or Pink roses, or beautiful border of Blue forget-me-nots. All are illuminated with full gold trimmings.

Set consists of 12 Tea Plates; 12 Teacups; 12 Saucers; 12 Fruit Saucers; 1 Teapot; 1 medium Sugar Bowl; 1 Cream Pitcher; 1 medium Bowl; 2 Cake Plates—56 pieces in all. Butter Dish substituted for Teapot, if desired.

## 100-PIECE LAMARE DINNER SET NO. 8

The decoration is a border of flowers put on under the glaze and guaranteed not to wear off with a lifetime's use.

Choice of Dove, Dark Blue, Green or Brown decorations; handles and embossed work traced in gold.

Set consists of 12 Pie Plates; 12 Tea Plates; 12 Plates for Breakfast or Dinner; 12 Fruit Saucers; 12 individual Butter Dishes; 12 Cups; 12 Saucers; 2 Platters, medium and large; 1 oval Vegetable Dish; 2 covered Vegetable Dishes; 1 covered Butter Dish; 1 Sauce Boat; 1 Pickle Dish; 1 medium Sugar Bowl; 1 Cream Pitcher; 1 medium Bowl—100 pieces in all.

We omit the 12 Pie Plates, substituting 12 Soup Plates, at an extra cost of 25 cents. We will add 12 Soup Plates, at an extra cost of \$1.00; a 10-inch round covered Tureen, at an extra cost of \$1.25; a Teapot for 50 cents.



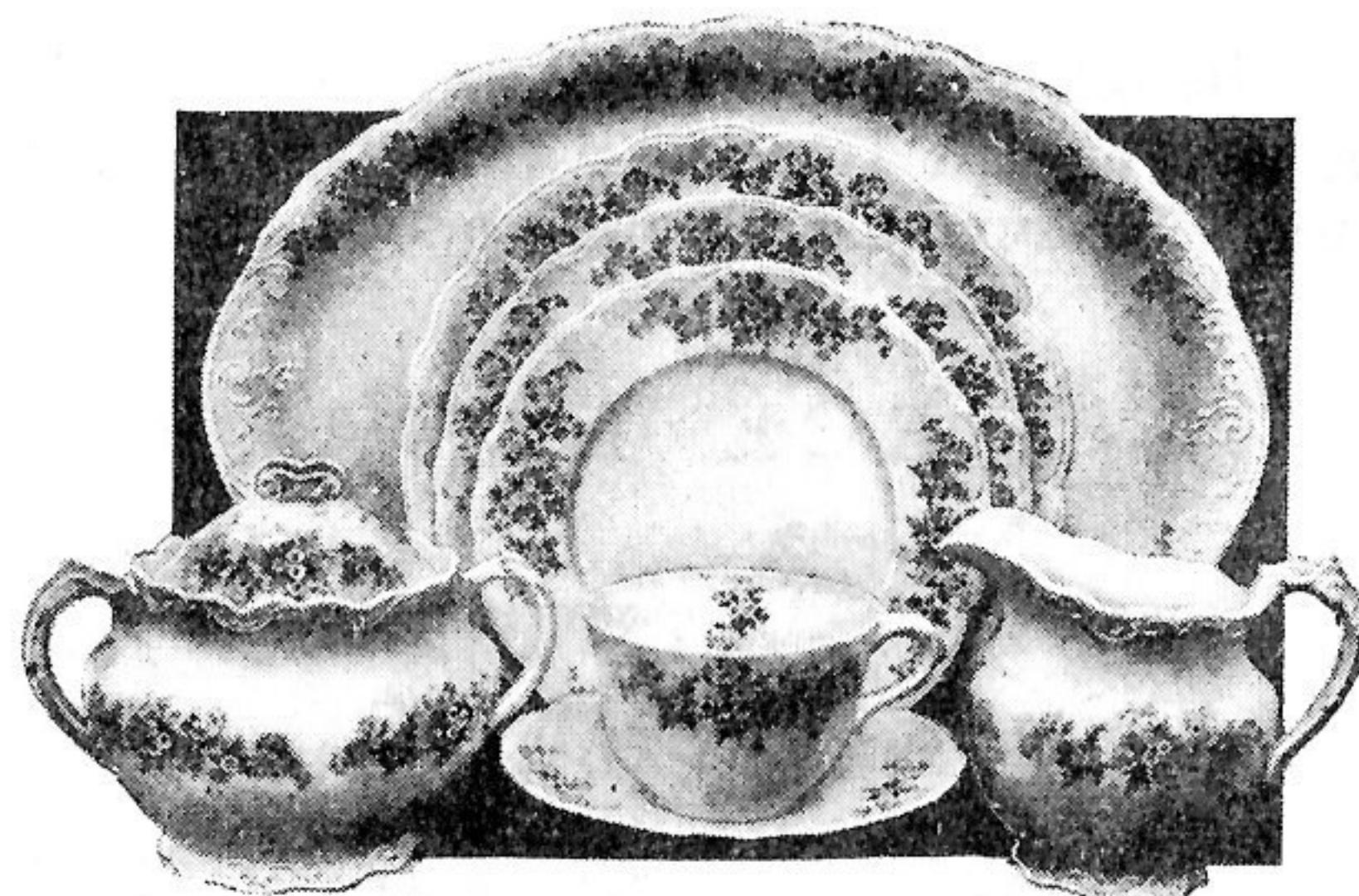
Given for eight Certificates; or with \$10.00 worth of Larkin Soaps and other Products, for \$13.00; or free with \$16.00 worth.

## 69-PIECE LAMARÉ COTTAGE DINNER SET NO. 35

Decoration same as the 100-piece Lamaré Set, but in Green only.

Set consists of \*6 Soup Plates; 6 Tea Plates; 6 Plates for Breakfast or Dinner; 6 Cups for Tea or Coffee; 6 Saucers; 12 Fruit Saucers; 12 individual Butter Dishes; \*1 covered Butter Dish; 2 Platters, medium and large; 3 open Vegetable Dishes, Oval; 1 Sauce or Gravy Boat; 1 Sugar Bowl; 1 Cream Pitcher; 2 medium Bowls; 1 Cake or Bread Plate.

\*If desired, we will omit the 6 Soup Plates and substitute 6 Pie Plates, or we will omit the covered Butter Dish and substitute a Teapot, on the same terms.



Given for five Certificates; or free with \$10.00 worth of Larkin Soaps and other Products.

## LIMOGES CHINA DINNER SET



Given for twenty Certificates; or with \$10.00 worth of Larkin Soaps and other Products, for \$25.00; or free with \$40.00 worth.

French china has a worldwide reputation, and Limoges china stands superior to all other for quality, delicacy and daintiness of design and decoration.

Our Dinner Set is the beautiful Ranson shape. The decoration is a carnation delicately tinted, with a small spray of shaded green leaves; enriched by a graceful scroll and gold-trimmed handles. A rare combination of design and color.

Set consists of 12 each, Sauce, Tea, Dinner and Soup Plates; 12 individual Butter Dishes; 12 Cups; 12 Saucers; 3 Platters, small, medium and large; 1 covered Vegetable Dish; 2 open Vegetable Dishes; 1 Casserole; 1 covered Butter Dish; 1 Sauce Boat; 1 Pickle Dish; 1 Sugar Bowl; 1 Cream Pitcher—101 pieces.

### LIMOGES CHINA DINNER PLATES

**Five free for one Certificate.** In every way the same as described in the Limoges China Dinner-set offer. Additional plates, 25 cents each.

### LIMOGES CHINA TEA PLATES

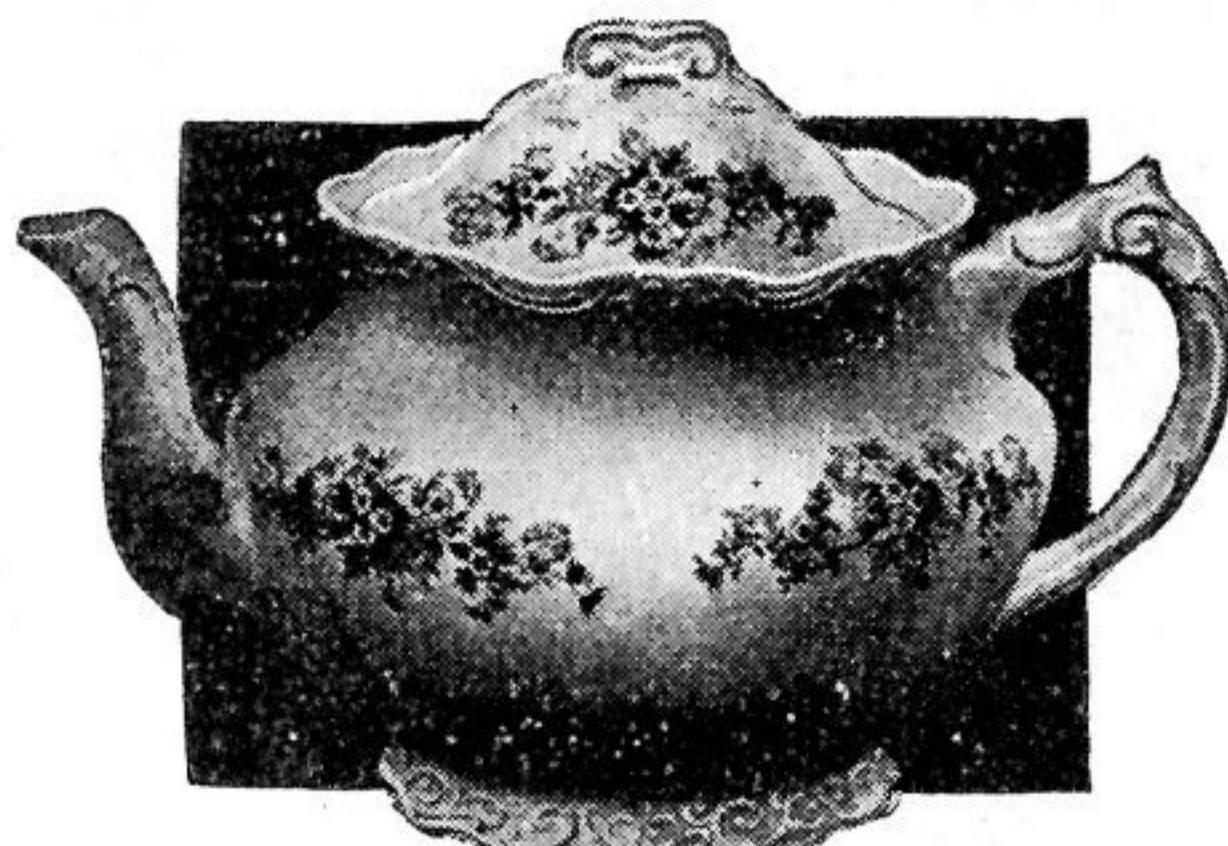
**Six free for one Certificate.** Same as described in above offer.

### LIMOGES CHINA TEACUPS AND SAUCERS

**Five pairs free for one Certificate.** Same as described in the Limoges China Dinner-set offer. Additional pairs, 25 cents each.

**Breakages.** We agree to replace, without charge, all dishes that arrive broken, except Limoges China, the customer paying transportation charge only. If shipped with other goods, this charge is trifling.

### 56 - PIECE LAMARÉ TEA SET NO. 4



Given for four Certificates.

Set consists of 12 Tea Plates; 12 Teacups; 12 Saucers; 12 Fruit Saucers; 1 Teapot; 1 medium Sugar Bowl; 1 Cream Pitcher; 1 medium Bowl; 2 Cake Plates—56 pieces in all. Butter Dish substituted for Teapot, if desired.

The same decoration as the Lamaré Dinner Set No. 8.

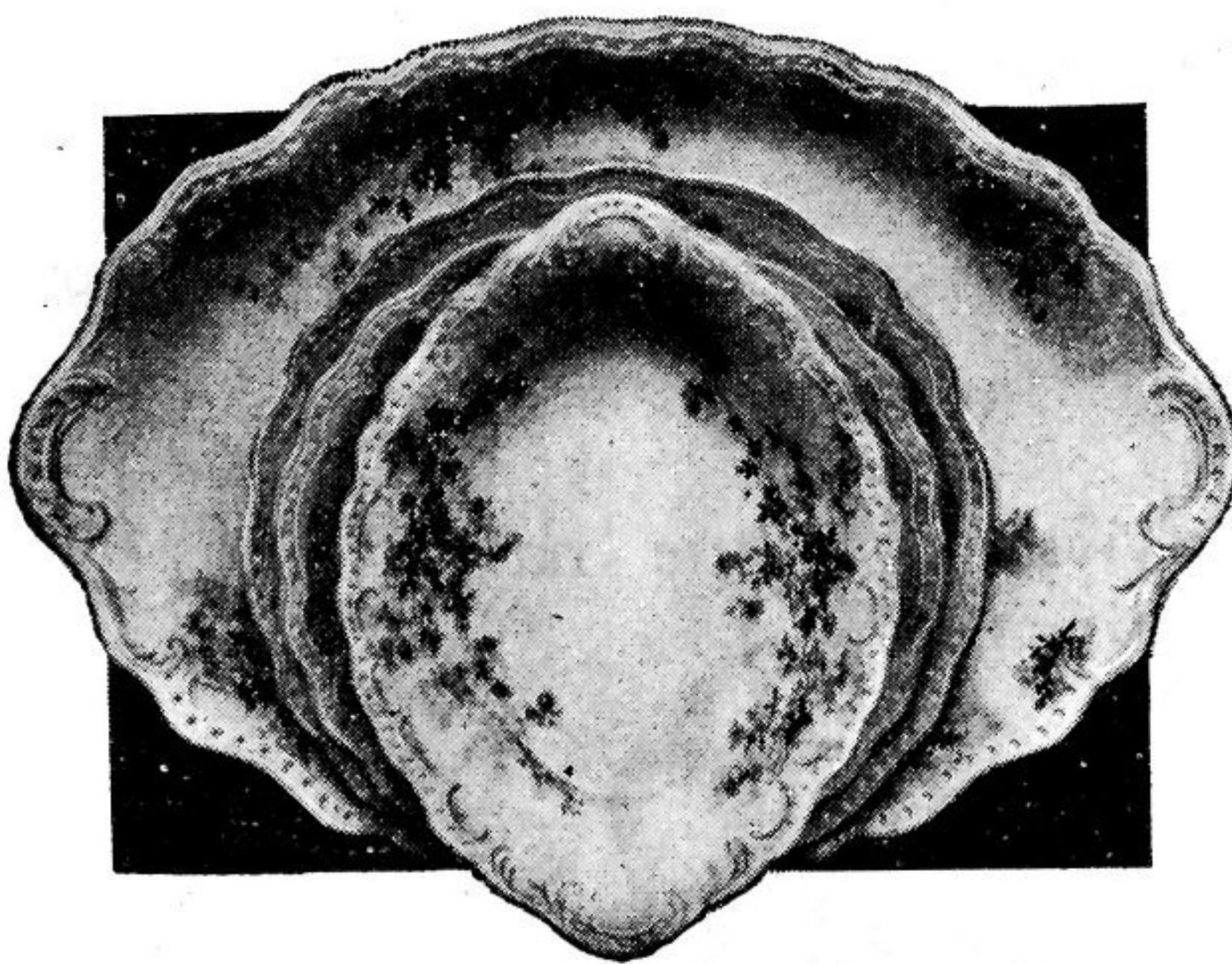
## 51-PIECE MODJESKA COTTAGE DINNER SET NO. 45

Decorated by the chromo-ceramic lithographic process used on all French china. Choice of exquisite sprays of Green, or Pink roses, or beautiful border of Blue forget-me-nots. All are illuminated with full gold trimmings.

Set consists of 6 Tea Plates; 6 Plates for Breakfast or Dinner; 6 Cups for Tea or Coffee; 6 Saucers; 6 Fruit Saucers; 6 individual Butter Dishes; \*1 covered Butter Dish; 2 Platters, medium and large; \*3 open Vegetable Dishes, Oval; 1 Sauce or Gravy Boat; 1 Sugar Bowl; 1 Cream Pitcher; \*2 medium Bowls; 1 Cake or Bread Plate.

\*If desired, we will omit the covered Butter Dish, or one open Oval Vegetable Dish and two medium Bowls, and substitute one Teapot, making a 50-piece Set, on same terms.

**Sample** Individual Butter Dish of Lamaré or Modjeska ware will be mailed on receipt of five cents in stamps.



Given for five Certificates; or free with \$10.00 worth of Larkin Soaps and other Products.

## CAIRO TOILET SET

This beautiful Set is made in the highest grade of American semi-porcelain. Has an imperishable lustrous glaze, guaranteed not to craze. Artistic shape. Bowl has roll edge and handles. The body is White and the decoration is a cluster of June roses in Pink and Yellow, with natural green leaves, with stems and background of a beautiful brown. The handles and edges are traced in gold.

A ten-piece Set consists of Wash Bowl and Pitcher, Chamber with cover, Soap Dish with cover and drainer, small hot-water Pitcher, Brush Vase and Shaving Mug. A twelve-piece Set has, in addition, a Slop Jar and cover.



No. 3.—TEN-PIECE SET  
Given for three Certificates.

No. 5.—TWELVE-PIECE SET  
Given for five Certificates; or free with \$10.00 worth of Larkin Soaps and other Products.

## BUFFALO POTTERY SPECIALS

The following specials, all of which have practical as well as ornamental value, are manufactured by the Buffalo Pottery exclusively for the Larkin Co. Particular care is exercised in the selection of the materials used, all of which are of the best. The decorations are artistic and fine. These articles positively will not craze.



Given for one-half Certificate.



Given for one-half Certificate.



Given for one Certificate.



Given for one Certificate.

### CRACKER JAR NO. 0

Same decoration as Chocolate Pot, on plain white body. Height, 5½ inches.

### OATMEAL DISHES

Choice of Oatmeal Set consisting of three pieces, 1 Bowl, 1 Cream Pitcher, 1 Plate; or 6 Bowls. The decoration is sprays of roses, lilacs and forget-me-nots in natural colors. Edges and handles traced in gold.

### CHOCOLATE POT

Newest shape. The decoration is sprays of poppies in natural colors. Embossings and handle traced in gold. Choice of Buff or Apple Green background. Height, 9½ inches; capacity, 3 pints.

### SALAD OR FRUIT BOWL NO. 1

The decoration is a cluster of roses in their natural coloring, against a Green and Pink background. Embossed work is traced in gold. A handsome side-board piece, 10¾ inches in diameter, deep and roomy.

## WATER JUGS



No. o

Given for one-half Certificate.

No. o.—Modjeska shape in Canton Blue underglaze decoration. Capacity, 3 pints.

No. oo.—Old Doulton shape. Choice of decorations: Indian Buffalo hunt in Greenish Blue, or floral pattern in Old Red and Blue; gold tracings. Capacity, 2 quarts.



No. oo

Given for one-half Certificate.

## GAME PLAQUES

Decoration is in Robin's-egg Blue put on under the glaze. Gold trimmings.

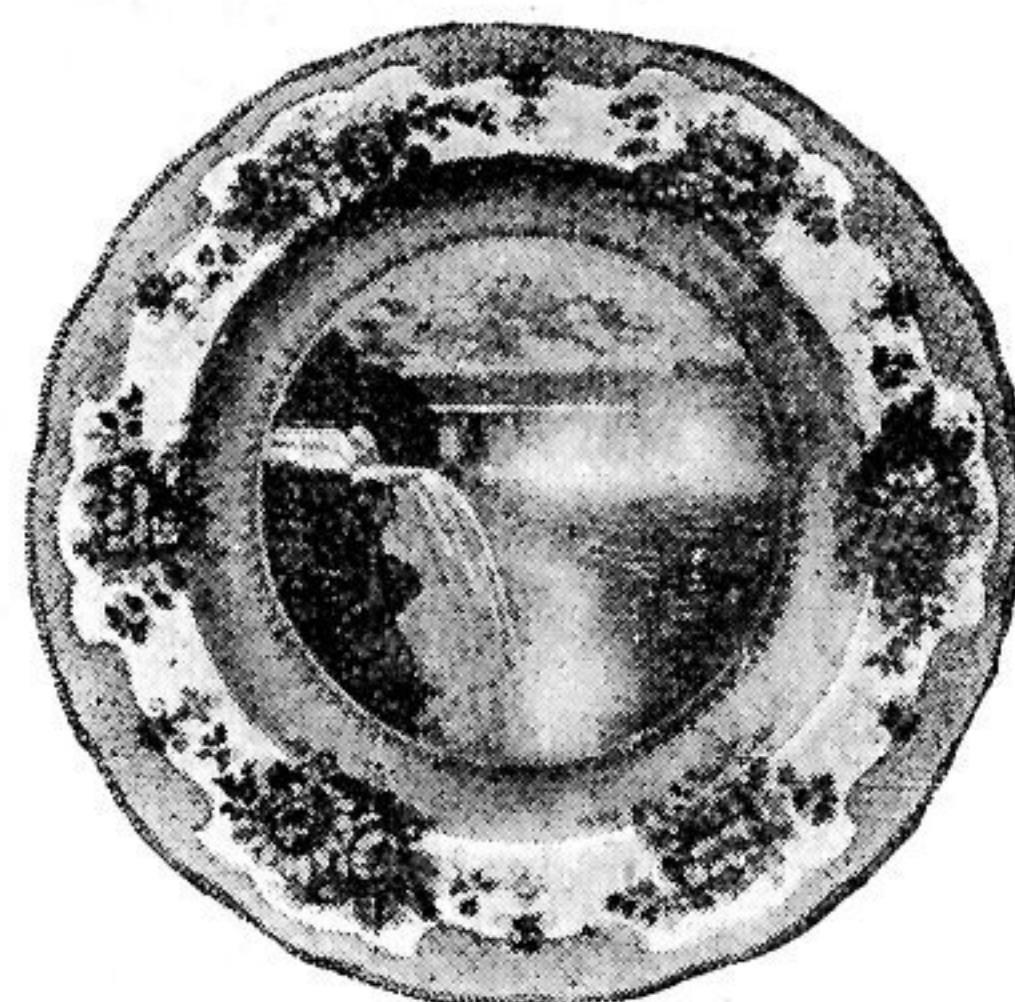


Pair given for one Certificate.

## HISTORICAL PLATES

Six subjects, all made from exceptionally good copper engravings: Niagara Falls; Faneuil Hall, Boston; Mount Vernon; Independence Hall, Philadelphia; U. S. Capitol; White House.

Underglaze decoration in Canton Blue. Of each subject the most approved view has been adopted for reproduction.



Six given for one Certificate. Three given for one-half Certificate.

## CUSPIDOR

The decoration is sprays of chrysanthemums in Robin's-egg Blue put on under the glaze. Embossings traced with gold.



Given for one Certificate.

## PORCELAIN VASE NO. 1



Rococo design. The decoration is a spray of clematis, heavily traced in gold. Choice of Buff or Apple Green background. Height,  $10\frac{1}{4}$  inches.

Given for one Certificate.

## CHRYSANTHEMUM TOILET SET



No. 12.—TEN-PIECE SET  
Given for two Certificates.

No. 13.—TWELVE-PIECE SET  
Given for three Certificates.

Same body and shape as the Cairo Toilet Set, page 21. Underglaze decoration in sprays of Green chrysanthemums.

A ten-piece Set consists of Wash Bowl and Pitcher, Chamber with cover, Soap Dish with cover and drainer, small hot - water Pitcher, Brush Vase and Shaving Mug. A twelve-piece Set has, in addition, a Slop Jar and cover.

## CHILD'S TEA SET NO. 1



Given for one Certificate.

Set consists of 6 Plates, 6 Cups, 6 Saucers, 1 Teapot, 1 Sugar, 1 Creamer, 1 Bowl. Strong body, permanent under the glaze Green decoration.

**Posted May 2022**

**B.D. Szafranski  
Elma NY USA**

**Please do not reprint  
for commercial profit.**

